THE

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. I., No. 13.] SATURDAY, APRIL 19, 1856. [PRICE 3D. BY POST, 4D.

Musical Announcements, &c.

BRADFORD MUSICAL FESTIVAL, 1856.

Under the Especial Patronage of
Her Most Gracious Majesty the Queen,
His Royal Highness the Prince Albert, K.G.,
His Royal Highness the Duke of Cambridge, K.G.,
&c. &c. &c.

PRESIDENT.—The Right Honourable the Earl of Harewood.

The Festival will be held in ST. GEORGE'S-HALL.

Tuesday .....August 26 | Thursday .....August 28
Wednesday..... „ 27 | Friday ..... „ 29

Conductor.....Mr. COSTA.
Chairman, SAMUEL SMITH, Esq.
Secretary, Mr. CHARLES OLLIVIER.
Committee-room, St. George's-hall, Bradford.

MR. BENEDICT has the honour to announce that his ANNUAL CONCERT, under the immediate patronage of her Majesty the Queen, his Royal Highness the Prince Albert, her Royal Highness the Duchess of Kent, and her Royal Highness the Duchess of Cambridge, is fixed to take place at Exeter-hall, on Wednesday evening, May 21, upon the same grand scale as those of former years. Mme. Jenny Goldschmidt-Lind and Mr. Otto Goldschmidt have most kindly consented to perform on this occasion, on their return from the provinces. Reserved seats, One Guinea; unreserved seats, 10s. 6d. The places will be appropriated according to priority of application, and no more tickets will be issued than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal library, 33, Old Bond-street.

NEW PHILHARMONIC SOCIETY.—Hanover-square Rooms.—THE SECOND CONCERT will take place on Wednesday Evening, April 23rd. Tickets for reserved seats, 10s. 6d.; unreserved 7s., to be had of Messrs. Cramer and Co., 201, Regent-street; Keith, Prowse, and Co., Cheapside. Programme:—Overture, "Euryanthe," Weber; concerto violin, Mons. Sainton, Spohr; aria and chorus, Herr Rotikansky, Spohr; New Symphony in B flat, Gounod; aria, Miss Sherrington, Mozart; overture (Hamlet), Macfarren; concerto in G, pianoforte, Mr. John Barnett, Beethoven; scena, Miss Sherrington, Auber; part song chorus, Pearsal; overture, Mozart; Conductor, M. Benedict.

WILLIAM GRAEFF NICHOLLS, Hon. Sec.

THE NEW ORGAN in ST. PETER'S CHURCH, Manchester, built by Messrs. Kirtland and Jardine, will be opened on Thursday, May 1st, at 3½ in the afternoon, by E. J. Hopkins, Esq., (Organist of the Temple Church, London), who will perform a Grand Selection of Organ Music on the occasion. Orders of admission, with a full description of the organ, can now be had at Messrs. Hime and Addison's, music-sellers, St. Ann's-square; and Mr. Townsend's, music-seller, King-street, Manchester. The proceeds to be devoted towards defraying the cost of the organ.

MR. GADSBY'S ANNUAL CONCERT at the Lecture-hall, Cater-street, Walworth, Wednesday, April 30. Vocalists:—Miss Poole, Miss Julia Bleaden, Miss A. Hincks, Miss Rosina Parry, Mr. Genge, Mr. W. H. Cummings, and Mr. Gadsby. Concertina, Mr. G. Lake; pianoforte, Mr. G. Lake, and Mr. P. Jerrard. Tickets 1s. and 2s., to be had at the Library, Manor-place, Walworth, and of Mr. Gadsby, 2, Clifford-street, Bond-street.

SIGNOR GIULIO REGONDI begs to announce that his ANNUAL MORNING CONCERT will take place at the Hanover-square Rooms, on Friday, May 30. Full particulars will be duly announced. Reserved seats and tickets at all the principal music warehouses, and at Signor Regondi's residence, 24, Upper George-street, Bryanstone-square.

GERMAN HOSPITAL, DALSTON.—The BALL, to be held at Willis's Rooms, St. James's, in aid of the funds of the German Hospital, announced for the 23rd inst., is, in consequence of her Majesty's Naval Review, at Portsmouth, taking place on that day, POSTPONED until Wednesday, the 30th of April inst.

MISS ELIZA HUGHES (R.A.M.), Soprano. 69, Great Queen-street, Lincoln's-inn-fields.

BARON CELLI, Maitre de Chapelle to the late King of Bavaria, and Professor of Singing to Mdmes. Grisi, Albertazzi, Boccabadati, Schoberbeckner, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

MR. WM. STERNDALE BENNETT respectfully announces to his Friends and the Public that his PERFORMANCES of CLASSICAL PIANOFORTE MUSIC (12th annual series) will take place at the HANOVER-SQUARE ROOMS, on Tuesday Evenings, May 6, and June 3. — Subscription Tickets for the three performances, One Guinea, to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; Leader and Cock, 63, New Bond-street; and of the principal Music-sellers.

MR. AGUILAR has REMOVED from 68, Upper Norton-street, to 151, Albany-street, Regent's-park.

SIGNOR and Madame FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover-square Rooms, on Friday evening, May 9, for which they have secured the assistance of the celebrated pianist Madame Clara Schumann, and other eminent artistes. Tickets, 7s., to be had at the principal music-sellers; reserved seats, 10s. 6d., to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton-street, Portland-place.

MR. and Mrs. PAGET (R.A.M.), Bass and Contralto.
Atherstone, Warwickshire.

CORN EXCHANGE, COVENTRY.—The above magnificent room is now let for Concerts, Lectures, Meetings, Musical Entertainments, &c. &c. Size of the hall—110 feet long, and 55 feet wide.—Applications to be made to the Manager, Mr. W. Mabbatt, Coventry.

ST. MARTIN'S HALL.—ORCHESTRAL CONCERTS every SATURDAY Evening, under the direction of Mr. John Hullah. The Third Concert this Evening (Saturday), April 12th, at Eight. Vocalists—Miss Sherrington (her first appearance in England) and Mr. Sims Reeves.—Tickets—1s., 2s, 6d; Stalls, 5s.

MISS BESSIE DALTON, Vocalist (Soprano). Communications respecting engagements to be addressed to her residence, 60, Princes-street, Leicester-square.

TO AUTHORS and COMPOSERS.—J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given.

MR. LAND begs to announce his RETURN to London for the season, and will receive his Pupils as usual. Address, 12, Hinde-street, Manchester-square; or, Messrs. Cramer, Beale, and Co., 201, Regent-street.

ST. MARTIN'S HALL.—Orchestral Concert, under the direction of Mr JOHN HULLAH.—FOURTH and LAST CONCERT of the present series, Monday, April 21, at Eight precisely. Part I.—Overture, "The Isles of Fingal," Mendelssohn; aria, "O Salutaris Hostia," Cherubini—Miss Dolby; concerto for two flutes, with orchestral accompaniments, Doppler—Messrs. Francois and Charles Doppler, de Pesth (their first appearance in this country); aria, "Va, mi disse" (Robert le Diable), Meyerbeer—Madame Clara Novello; symphony, in C Minor, Beethoven. Part II.—Duetto, "Dolce conforto al misero," Mercadante—Madame Clara Novello and Miss Dolby; concerto, pianoforte, in F minor, W. Sterndale Bennett—Mr. George Russell; old English songs, "While I listen to thy voice," Henry Lawes (1653); "It is not that I love you less," Dr. John Blow (1700)—Miss Dolby; air, "Let the bright Seraphim," Handel—Madame Clara Novello; trumpet obligato, Mr. Harper; overture, "Zauberflote," Mozart. Tickets—5s., 2s. 6d., and 1s.

Theatrical Announcements.

DRURY-LANE—ENGLISH OPERA Under the Management of Messrs. J. H. TULLY and F. KINGSBURY.—"Il Trovatore, or The Gipsy's Vengeance."—In consequence of the increased favour which is accorded to this Opera on each succeeding representation, it will be repeated on Monday, Tuesday, Friday and Saturday.—On Wednesday and Thursday, FRA DIAVOLO, in which Miss Dyer, Miss Fanny Reeves, Mr. Henry Haigh, Mr. Manvers, Mr. Durand, will sustain the principal characters. — An engagement has been formed with Mr. and Mrs. Florence, the famous American Artistes from the United States, who will make their first appearance in England on Monday, April 28th, in one of their most popular national Comediettas, called THE YANKEE HOUSEKEEPER.

THEATRE ROYAL, HAYMARKET Re-engagement of Perea Nena. — On Monday, the new comedy of THE EVIL GENIUS. After which, an entirely new ballet pantomime, with new music composed by Edward Fitzwilliam, and the scenery painted by Mr. William Callcott, entitled EL GAMBUSINO, or the Mexican Goldseeker, in which the renowned Spanish Dancer, Senora Perea Nena, with Manuel Peres, and a New Company of Dancers from Madrid and Barcelona, will appear. With A POSTMAN'S KNOCK.

NOTICES, &c.

Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing-cross Office.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent direct to our Office.

RECEIVED.

A. B., Swansea; C. W., Gosport; H. S. B., Chelsea; R. D., Ulverston; W. G. S., Dundee; Mr. S., Brentford; W. T., Bewdley; E. B., Norwich; H. V. L., Bootle (your missing Numbers have been sent three times; there must be some remarkable carelessness in one of the post-offices); A. B., West Bromwich; W. S., Leeds; S. Y., Birmingham; W. J. H., East Dulwich; T. R., Islington; B. T., Birmingham.

Our Reviews and the List of Recent Publications will be continued next week.

THE MUSICAL GAZETTE

SATURDAY, APRIL 19, 1856.

AMONGST the events of the week we would draw especial attention to the appearance of an Englishman as conductor of the Philharmonic Concerts. This Society, from its having been long established, from being patronized and subscribed to by some of the highest personages in the realm, and from having given the best music by the best orchestra that could be procured, has obtained a world-wide renown, and the farther its fame spread the greater must have been the surprise that an English musician did not occupy the post of conductor. Mr. Costa's presidency over this orchestra always gave satisfaction: his undeviating punctuality—his spirit in conducting—and his marvellous command, personally and musically, over his band, always obtained him respect and regard, and perhaps none better could have been obtained for so important a position; still, Mr. Costa was not English, and could not be expected to feel that patriotic pride and enthusiasm which should prompt the conductor of a great English Society to bring forward English composers and executants whose talents deserve notice. We recollect the circumstance of one Arabella Goddard being invited to play at a "Philharmonic" Concert, and, on naming as her piece a *concerto* by Sterndale Bennett, being rather peremptorily requested to exchange that for something else: the young lady behaved like a true English girl, and unhesitatingly declined the honour of playing on such terms. We do not say that Mr. Costa was at the bottom of all this, but we think that an English conductor would have insisted upon the direction paying more respect to an English composer and an English artist than to decline the performance of one and the composition of the other in the same breath. Well, Mr. Costa one day resigned, and Europe was rummaged to find a foreign conductor for the English Philharmonic Society, and, of all unaccountable people, Herr Richard Wagner was pounced upon by some discriminating genius, who must now feel uncommonly small, since this Wagner, in one more season, would have somewhere about terminated the existence of the society. Clever man, that! who should travel hundreds of miles in search of a conductor to upset an old English Institution! when Sterndale Bennett was at home, too, only waiting to be asked! Oh, it's a dirty *bâton* that Mr. Bennett has taken up; but we must content ourselves with the "better-late-than-never" feeling, and thank goodness that at last an Englishman is deemed worthy to conduct the band of the English Philharmonic Society.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.

The Princess Royal and the Princess Alice visited Westminster-abbey on Tuesday. The Princess Helena and Louisa, with Prince Arthur, visited the Zoological-gardens in the Regent's-park on Wednesday.

Her Royal Highness the Duchess of Kent, attended by Lady Fanny Howard, Baroness de Speth, and Sir George Couper, visited the Haymarket Theatre on Tuesday evening.

Metropolitan.

MR. HULLAH'S ORCHESTRAL CONCERTS.

THE third concert, on Saturday evening last, exhibited a decided improvement in point of attendance, St. Martin's-hall being quite full, and the galleries much more satisfactorily occupied than at the previous concerts.

The programme was excellent, and an interesting feature was the first public appearance in this country of Miss Sherrington, who, in "Robert, toi que j'aime," and "Come per me sereno," from *La Sonnambula*, created quite a sensation, Meyerbeer's beautiful *aria* being boisterously redemanded. Miss Sherrington in this gave evidence of considerable feeling, but displayed an inequality of voice which is probably and partly to be attributed to improper training: the cadenza towards the close of "Robert" rendered this want of "voicing" rather conspicuous. "Tu me rendis" was much too slow, and the same objection must be made to the *cabaletta* of Bellini's *aria*; however, the *débutante* had no fault to find with her reception, and she will prove a welcome addition to the array of our concert vocalists if she seeks judicious instruction in England and is wise enough to consider the warmth of her reception on two occasions last week as no criterion of her actual position. The discrimination of the audience was evinced by their encoring Gluck's recitative and air from *Iphigenia*, "Oh, qual tristo parlar," sung by Mr. Sims Reeves in his best style. Mr. Sims Reeves had also to repeat Balfe's new song, "Good night, beloved" (Longfellow's words, of course). This serenade, which was given with orchestral accompaniment, is of the sprightly order, and reminds us unmistakably of Auber: towards the close of the song the composer has employed the same peculiar accompaniment as in his "Hopeful heart," rendered so popular by Miss Dolby some few years back.

The instrumental portion of the programme consisted of Beethoven's violin concerto, the overtures to *Euryanthe* and *Guillaume Tell*, and Mendelssohn's *sinfonia* in A (the Italian). The slow movement in the latter was exceedingly well played and encored. Mr. Hullah is a great Mendelssohn-ite, and the feeling of the conductor soon peeps out in the playing of the band: the *andante* seemed to have an additionally melancholy character, and the *cantabile* passages were charmingly rendered. The third movement of the overture to *William Tell* was sadly deficient in delicacy: Mr. Nicholson did not play the *corno inglese* so well as he did at the previous concert in Mercadante's *aria*, and the triangle was most unpleasantly clamorous. If this identical triangle had been used at rehearsal, the conductor should have insisted on its being muffled for the concert: as it was, it made a most intolerable din. Beethoven's exceedingly difficult concerto was performed by M. Sainton, who was scarcely in tune during the first movement, but remedied this on getting breathing-time, the remainder of the performance gaining greatly by the rectification. The cadenza drew down the most hearty applause. An instrumental piece by Verhulst—entitled, *Intermezzo*, "Gruss aus der Ferne"—was inserted in the programme by mistake, and, strange to say, was performed. As an *intermezzo*, separating Mr. Sims Reeves's song from Miss Sherrington's, perhaps it served its purpose. We should have preferred five minutes' silence.

Just as Mr. Hullah is beginning to feel that the "orchestral

concerts' are a success, he is compelled to abandon them for the present, and the last of the series will be given on Monday next, when, in addition to the attraction of good orchestral music and Madame Clara Novello and Miss Dolby, novelty will be presented in the persons of the Messrs. Doppler—fraternal flautists—of whom report speaks highly. The pressing demands for orchestral players for the remainder of the season render it impossible for Mr. Hullah to depend on the same performers he has hitherto engaged, and without whom he could not safely introduce orchestral works of importance.

SACRED HARMONIC SOCIETY.

Elijah was performed—for the last time this season—yesterday week, the solo parts being taken by Madame Clara Novello, Miss Dolby, Miss Bassano, Mr. Sims Reeves, and Herr Formes, who had returned from a long and very successful continental tour. We need hardly say that there was a very large audience. Formes in *Elijah* always draws excessively; his conception of the part of the Prophet is good, and he is very impressive in such scenes as require declamatory force, or even a sudden *pianissimo*, such as he gives in the passage "O thou who makest thine angels spirits," and "I journey hence to the wilderness;" but we cannot like his singing of the lovely air "For the mountains;" it lacks smoothness and refinement.

Costa's *Eli*, which was withdrawn for the season, is to be repeated on Friday next, the committee being totally unable to withstand the temptation of engaging Madame Viardot, while she is in town, for the part of Samuel, which she sang when the oratorio was produced at Birmingham last year.

PHILHARMONIC SOCIETY.

The first concert for the season took place on Monday evening last at the Hanover-square Rooms, and was particularly interesting from its introducing Professor Sterndale Bennett—a greatly talented man, and an Englishman—as the conductor of this society's orchestra, and Madame Schumann, for the first time in England, as a pianist. The appointment of Mr. Bennett has given the utmost satisfaction; his acquaintance with orchestral music of the highest order being complete, and his indication of the *tempi*, wherever he has before conducted, being the result of great judgment. The symphonies, on this occasion, were Mendelssohn's first, and Beethoven's seventh; the former having the *menuetto e trio* exchanged for an abridgment and re-arrangement of the *scherzo* from the same composer's *ottetto* for stringed instruments: this re-arrangement was Mendelssohn's own, but we think the society should have introduced the original *menuetto*. This movement, however, was *encored*, so the audience was evidently satisfied. We wish this symphony had a better opening *allegro*, it seems to have no equilibrium, and, though it contains passages of great beauty, it is by no means equal to either of the remaining movements. The finale, with its mysterious *pizzicato*, out of which the clarionet steals in a most unexpected melody, is charming. The other instrumental pieces for the orchestra were the overture to *Preciosa*, and *Don Carlos* (Macfarren): the latter was performed at Mr. Hullah's second orchestral concert; it is wanting in clearness, though the instrumentation is that of a musician.

Madame Schumann's appearance created an additional interest from its being pretty generally known that her husband, Robert Schumann, a composer and critic of great repute in Germany, has been lately suffering from mental derangement; indeed, is in a state of hopeless insanity. Had she been a less accomplished artist, this would have created a feeling of warm sympathy; but she needed no such abstract inducement for an enthusiastic demonstration, and was applauded to the echo throughout her performance. The lady was chiefly known to England under the maiden name of Clara Wieck, as a pianist, of whom Mendelssohn expressed the highest opinion, and all these years have elapsed before she has made her appearance in England.

Beethoven's concerto in E flat, a work demanding the rare combination of breadth and delicacy of style, and Mendelssohn's "Variations Sérieuses" were chosen by Madame Schumann for her introduction to an English audience, and in both compositions were the utmost grace and finish displayed by the executant; the "variations," however, belong to the chamber concert.

Madame Clara Novello was the vocalist, and sang, as she always sings, most exquisitely; her selection consisted of Mozart's "Dove sono" and the *aria* from Mercadante's *Giuramento*, to which she appears to have taken such a fancy; no wonder—it is a charming *arietta*, and, with her pure singing and the excellent obligato (*corno inglese*) of Mr. Nicholson, can never fail to please. The rooms were crowded.

ROYAL PANOPTICON.

In spite of a sudden and violent pluvial descent on Monday evening, there was a very fair muster to hear a miscellaneous concert, supported by Miss Ransford, Madlle. Mathilde Rudersdorff, Madame Marietta, Miss Lascelles, Mr. Henry Haigh, Mr. Ransford, and the Spanish Minstrels, with the instrumental variety of Mr. E. Chipp (organ), Mr. B. Wells (flute), and Heinrich Werner (pianoforte). The selection of music was of an excessively popular character, and in this particular we respectfully propose an amendment. The Panopticon audience seems to lean a little towards good music, for two or three pieces in Monday's programme that are usually encored at mixed concerts, received on this occasion comparatively faint applause, while other *morceaux* were, to our surprise, redemanded: these were a "Rataplan," by the Spanish Minstrels—six men and Madame Marietta—a *chanson* with castagnette accompaniment being substituted; "The flower of Ellerslie," by Mr. Haigh, who replied with Balfe's "Good night beloved;" and "Una voce," by Madame Marietta, who then sang something else to her own accompaniment on the pianoforte. Madlle. Rudersdorff displayed a pleasing voice and very agreeable style in a new ballad by Linley. Heinrich Werner is growing quite a young man: he was announced to play Liszt's "Lucia" fantasia, but preferred giving his own fricassee of "The Groves of Blarney," "Garry Owen," and some other Irish airs. It is a most eccentric fantasia, two of the melodies being ingeniously interwoven. He accompanied Mr. Wells in his flute solo: the accompanyist for the evening was Mr. Charles Blagrove, who displayed great ability in that capacity. The concert was too long by nearly half an hour; by the time the fountain (which is worth all the admission money) played, it must have been nearly half past 10 o'clock.

On Monday next selections from *Elijah* will be given.

CRYSTAL PALACE.

The concert last Saturday was given in the centre transept, the avenues in the immediate vicinity of the orchestra being laid down with matting, which ensured greater silence than when the visitors are scuffling about on the boards, though this precaution did not suffice to render the music distinctly audible at any distance from the platform. The centre transept is an excellent portion of the building to accommodate a large audience, but unquestionably the worst for hearing music. On this occasion Madlle. Cleopatrie Tornborg, a Swedish lady of twenty years or upwards, made her appearance as a flautist, playing an original air, with variations, by her master, Rémusat. It is not fair to pronounce judgment on a flute solo in the Crystal Palace, so we will merely say that she appeared to possess both feeling and execution, leaving an opinion of her tone for some occasion when the arena is smaller. The concert (Miss Grace Alleyne was the vocalist) concluded with the *andante*, *scherzo*, and *finale*, from Franz Schubert's symphony, which was played entire the previous week. These movements are not without merit, but the composer evidently does not consider brevity the soul of wit, each being spun out to a most enormous length.

There is a fine opening in the orchestra; we do not mean a vacancy for a new performer, but an extensive gap at the back of the enclosure, intended, we presume, to allow the sound to pass to a portion of the transept where it is not wanted. We should have thought it better to have blocked up the back, and have thrown as much sound *forward* as possible.

Master John Barnett, Dr. Wylde's clever pupil, and nephew of John Barnett, the composer, is engaged for a term as pianoforte soloist.

Baron Marochetti is preparing a large figure of Peace in which he is making a rather bold experiment. The bust and arms of this statue are to be gilded; the rest of the body regarded as a lay figure, and clothed with velvet and silver.

The following is the return of admission for six days, from April 11 to 17:—

	Admissions on Payment.	Season Tickets.	Total.
Friday, April 11 .. .	1,753	336	2,089
Saturday „ 12	297	2,581	2,878
Monday „ 14	2,217	288	2,505
Tuesday, „ 15	1,681	323	2,004
Wednesday „ 16	1,925	441	2,366
Thursday „ 17	1,957	462	2,419
Total ..	9,830	4,431	14,261

ALARM OF FIRE AT DRURY-LANE THEATRE.

At the conclusion of the performances on Saturday night, the committee of the theatre, according to previous arrangement, arrived upon the stage for the purpose of witnessing some experiments with Phillips's patent fire annihilators, in order to test their applicability in case of fire occurring within the building. Mr. Curtis, the secretary of the Annihilator Company, some of his men, and a number of machines were taken upon the stage, while hands employed in the theatre were in other parts of the house, to be ready to assist in case anything should arise to demand their services. The performances commenced with a trial between the patent hand-pump, such as is used by the fire brigade, and one or two small annihilators, to see which could most quickly extinguish the lights burning in the battens over the stage. These battens are about forty feet high, and have each a great number of perforations to allow the gas to escape so as to illuminate the top of the stage and "borders." Three firemen were engaged working the hand-pumps and discharging water over the gas jets to ascertain which would most effectually extinguish the flame. The water from the pumps for some time appeared to prove of greater advantage than the small annihilating machines, when it was proposed by Mr. Curtis, the secretary, that one of the larger machines, drawn upon two wheels, should be tried. This was accordingly done, and the carriage having been placed near the centre of the stage, a large iron funnel, fifteen feet in length, was attached for the purpose of assisting the vapour to reach the gas burning in the battens. The signal having been given, the man in charge of the annihilator broke the bottle containing the acid, which ignited the composition, and the vapour commenced to escape, but in a few seconds the funnel, through which the gas generated in the machine was passing, blew off, and was projected up to the flies and lodged under the bridge of the stage in a heated state. At the same time the cap or lid of the annihilator was blown off, which knocked down the man having charge of the apparatus, and passed by him to a distance of thirty-five feet. The machine then threw up such a vast body of fire that every one in the theatre apprehended its entire destruction. Fortunately, the firemen had taken the precaution to have their engines placed upon the stage and charged with water, and they were, therefore, enabled without the least delay to render assistance. So great was the concussion caused by the explosion that another annihilator standing on the stage rolled away, and having broken the iron and glass of five of the floats, it fell into the orchestra, demolishing one of the music-stands and upsetting the seats. This so alarmed the committee that they rushed out into the street, and a cry of "fire" was at once given, which caused the engines to arrive in the course of a few minutes. The firemen connected with the theatre, however, managed to get the fire subdued, and before any great damage was done, the only part that was burnt through the surface of the woodwork being a beam under the bridge of the first tier of flies. The man who had charge of the machine was severely burnt by the force of steam that escaped when the explosion took place. Mr. Tucker, the master carpenter, was also burnt in his hands by the rush of steam. A man named Watson was likewise badly burnt, and was taken by the gasman to the hospital, but was soon enabled to return home. As to the precise cause of the explosion nothing positive could be ascertained, but it is supposed that the lid or top of the machine could not have been properly rivetted on, as the machines are invariably strong enough to bear the force of the charge they contain.

Mrs. Merest (late Maria Hawes) has just composed and published some ballads.

A first-rate concert was given on the 9th inst., at Exeter-hall, in aid of the fund for re-building Queen Charlotte's Hospital, Lisson-grove. The hall was by no means full; but as the tickets ranged from half-a-crown to a guinea it is possible that the funds received some considerable accession. The vocalists were—Madame Clara Novello, Madame Gassier, and Miss Lascelles, Mr. Swift and M. Gassier; instrumentalists, M. Sainton, Messrs. Benedict and Kiallmark, and the Orchestral Union, under the direction of Mr. Alfred Mellon. The programme did great credit to the arranger. The band played a symphony, and each vocalist and instrumentalist was well brought forward, without introducing music of a trivial character. Beethoven's "Egmont" overture opened the evening; it was finely played, as may be imagined by those who know Alfred Mellon's spirit and what a band he presides over. The first vocal *morceau* was Donizetti's "Da quel dì," from *Linda*, by Madame Gassier and Mr. Swift, the tenor displaying an amount of force and energy that makes us wish to hear him on the stage. Madame Novello followed with the great *scena* from *Oberon*, "Ocean," in which she displayed more passion than is her wont; it was a fine piece of singing and accompaniment. Mr. Kiallmark is scarcely equal to Weber's "Concert-Stücke;" he was occasionally uncertain, but acquitted himself on the whole creditably. This is a piece demanding much more than ordinary mechanism and force, yet every pianist seems to think that he or she is bound to produce it in public without duly considering their powers of accomplishment. In a concertante duet (two pianofortes) with Mr. Benedict, Mr. Kiallmark appeared to greater advantage. Mr. Swift sang Mozart's "A te," from *Davidde Penitente*, the last movement (as at the Nightingale Fund Concert) being again rather too fast. M. Sainton played his fantasia in "Rigoletto" in the most finished manner, and was compelled to repeat the last movement; then Madame Gassier made her appearance, and sang the *polacca* from *Linda*, "O luce." She was also *encored* in Strauss's *Valse*, arranged by Venzano, of singing which she must now be thoroughly ill. Miss Lascelles sang Gluck's "Che faro," and joined Madame Novello in the beautiful duettino, "Della mosa," from *Le Prophète*—the latter was *encored* in the charming aria, with *corno inglese* obligato, from Mercadante's *Giuramento*. The performance of Mendelssohn's Italian symphony only wanted a little more delicacy and expression in the slow movement to render it perfect. Mozart's "Zauberflöte" overture commenced the second part of the concert, and the Coronation March from *Le Prophète* was the *finale*.

Love's Entertainments, Regent Gallery.—On Saturday morning last, Mr. Love, the ventriloquist, acceded to a desire expressed by several influential parties, and gave the whole of his entertainments without the changes of costume usually employed; at the same time most completely producing the apparent change of identity which the dresses are intended to aid in effecting. Although the mode of treatment referred to is not, perhaps, quite so well suited to a general audience as the system usually employed, it serves to show that Mr. Love does not depend upon artificial aids for the effects he produces; and it is said that a large section of the frequenters of the Regent Gallery prefer his entertainments without any accessories whatever. At all events, the experiment seems to have proved so entirely successful, that it is intended to repeat it at no distant date.

The annual festival of the "Evening Classes for Young Men" was held at the London Tavern, on Saturday last. The musical arrangements were under the direction of Mr. Reynolds, organist to the society, and of St. Bride's, Fleet-street. Count Wolowski, one of the guests, a Polish gentleman, and formerly pianist to the Queen of Spain, gave a brilliant solo on the pianoforte, and the concertina class of the society, under the direction of one of the Messrs. Case, played several pieces.

Mr. John Thomas, whose performances on the harp have been so successful in Paris, has returned to town. Mr. Thomas has received from the Emperor a pearl breast-pin, as a mark of his Majesty's approbation of his performance at Court.

The second matinée of the Musical Union took place on Tuesday, when Spohr's charming *nonetto* was performed. The most interesting feature, however, was the appearance of Madame Schumann, who was enthusiastically applauded. Her selections were Beethoven's sonata in D minor (Op. 29), a *fantasia* by her husband, entitled "Evening," and two of Mendelssohn's *Songs without Words*—that in G from the fifth book, and the *presto* at the end of book 6.

Mr. F. W. Force gave his first of a 2nd series of concerts at the Myddelton-hall, Islington, on Tuesday evening, and he was supported by a numerous audience. The vocalists were Mr. and Mrs. Sims Reeves, Miss Stabbach, Miss Lascelles, Mr. A. Wallworth, and Mr. Hatton. Mr. Reeves was *encored* in Mozart's "Dalla sua pace," which failed to provoke a demand for repetition at Mr. Hullah's 1st orchestral concert. The Swedish flautist, Madlle. Tornborg, has been engaged for one of the concerts, which ake place on Tuesday week and May 20th.

At the annual festival of the Seamen's Hospital the band of the Coldstream Guards, under the direction of Mr. Godfrey, played a selection of appropriate music, which was varied by a vocal entertainment by Messrs. Genge, Ransford, Perren, and Young.

At the anniversary festival of the Royal Humane Society on Wednesday the band of the Scots Fusilier Guards was in attendance, and Miss Susanna Cole, accompanied by Mr. Hobbs on the piano, gave a pleasing contribution of vocal music.

Mr. R. Glenn Wesley gave an evening concert at the Greenwich Lecture-hall on Monday, which was very well attended. In place of Mr. H. Drayton, who was required at Drury Lane in *Il Trovatore*, M. Gassier was engaged. Madame Gassier was encored in Venzano's arrangement of Strauss's valse, and in "Ah! non giunge," also—with Mr. Sims Reeves—in the duett from *Lucia*. Madame Amadei had to repeat the *brindisi* from *Lucrezia*, and a song by Mr. Wesley, entitled "Solitude." Mr. Sims Reeves was encored in everything, his songs being Molique's "When the moon," "Bonnie Jean," and "The Last Rose of Summer:" M. Gassier, in "Largo al factotum," and Mr. Viotti Collins in a violin solo, Ernst's Fantasia on American airs. This made ten encores, and, as the programme only consisted of eighteen pieces, we think we would rather keep the Greenwich people a week than a fortnight. Mr. Wesley conducted this concert and a-half.

The London Sacred Harmonic Society held a *soirée* on Monday last, when a selection from the works of Handel, Farrant, Tye, Mehul, Kent, Aesmayr, &c., was performed.

The fifth public night of the Dalston Amateur Choral Union was given at the Manor-rooms, Hackney, on Tuesday last, under the direction of Mr. William Cockell, and with the pianoforte accompaniment of Mr. W. Miller. In addition to the assistance of Messrs. Harwood, Low, and Walker (pianoforte), and Mr. Hopwood (violin), Miss Ada Thompson was announced to play the march and allegro from Weber's Concert Stück, "as performed by M. Otto Goldschmidt at the Nightingale Fund Concert." As Herr Goldschmidt played the Concert Stück in rather a hard style, we suppose Miss Ada Thompson did the same.

Horns Assembly Rooms.—An evening concert took place here on the 10th inst. Vocalists—Mrs. Weiss, Miss Poole, Miss Collins, and Miss Dolby; Mr. Miranda, Mr. George Genge, Mr. Knott, and Mr. Frank Bodda. Instrumentalists—Concertina, Miss Medora Collins; flute, Mr. Richardson. Conductor, Mr. Land. Another evening concert was also performed at the above rooms on the 8th inst., in aid of the funds of Immanuel Church Schools, Streatham-common, when the Hungarian band, conducted by Herr Kalozdy, appeared. Pianist, Herr Adolph Schloesser. A selection of vocal music was performed by the gentlemen of the Amphion Glee Club.

Mr. Howard Glover gave a concert at the Myddelton-hall, Islington, on the 10th inst., when he was assisted by the following *artistes*:—Mr. Sims Reeves, Herr Ignace Tedesco, Herr C. Oberthür, and Herr Reichardt; Miss Stabbach, Madlle. Sedlatzek, Miss Julia Bleaden, Miss Magee, Miss E. L. Williams (the Welsh Nightingale), Madlle. Cellini, Miss Lascelles, Miss C. Macnamara, Mrs. Howard Glover (her first appearance these three years), and Miss Rebecca Isaacs. Conductor, Mr. Howard Glover.

Madame Gassier, Miss Heywood, Mr. Henry Haigh, Mr. Leffler, and M. Gassier; violin, Mr. Viotti Collins; pianoforte, Heinrich Werner; trombone, Mr. Nabich; violoncello, Mr. Geo. Collins (instrumentalists), took part in a concert, under the auspices of the St. John's-wood Literary Society, on Thursday, April 10, at the Eyre-arms Concert-room.

Organic Changes.—Mr. E. T. Chipp has been appointed organist at Trinity Church, Paddington, *vice* Mr. C. E. Stephens, resigned; and Mr. Stephens has been elected organist of Hampstead parish church, *vice* Mr. Reay, removed to the new church of St. Saviour, Paddington.

Royal Cremorne Gardens.—The great success attendant upon the official musical experiment has induced Mr. Simpson to determine immediately to bring into operation a plan he has for some time meditated, for affording his Sunday promenade visitors the advantage of an instrumental concert. We are informed that, to enable him to effect this, he is making arrangements with a musical conductor, which will, when perfected, ensure to the public the gratification of hearing the compositions of the leading masters rendered with taste and finish. The pavilion in the Ashburnham-ground is near completion; and, from its extraordinary size—350 feet by 100—peculiar construction, and elegant decoration, it is likely to add materially to the success of the floricultural shows, *fêtes*, and fancy fairs, which will be held therein.

The National Gallery.—A picture by Mantegna, recently arrived from the Continent, is now added to the national collection. It represents the Virgin and Child enthroned under a canopy, with St. John the Baptist and the Magdalen standing. Borroni, in his *Forestiere in Milano*, states this picture to have been in the possession of Cardinal Cesare Monti, Archbishop of Milan, who bequeathed it to the Andreani family in 1650. It is supposed to have formed part of the pictorial spoils which were dispersed after the sack of Mantua in 1630. The picture subsequently became the property of the Mellerio family, and was lastly inherited by that of Somaglia. It is engraved in Aliprandi's unfinished work on the private galleries of Milan. The Turner pictures, now the property of the nation, will soon be made over to the trustees of the National Gallery; but even a selection can hardly be exhibited till a special place is provided for them. The new building at Brompton, on the south-east side of the Kensington-gore estate, is, however, advancing rapidly. There, probably, at no very distant time, will be deposited the Vernon collection, the Turner pictures, and the nucleus of the proposed National Portrait Gallery.

Nearly 50,000 persons assembled on Sunday in Kensington-gardens and the park adjacent, to hear the band of the Royal Horse Guards Blue. The music was not well chosen, and but indifferently performed. The concert terminated with the French and English national airs precisely at six o'clock. The refreshments in the pavilion were in great request, and though rather dear, left no cause for complaint in respect to quality.

Opera.

Her Majesty's.—Mr. Lumley has returned from the Continent, having made engagements with Mesdames Alboni, Piccolomini, and Albertini—we have placed them in the order in which they will appear—and expecting to be prepared to open on Tuesday fortnight. Other important engagements have been made, of which we cannot yet speak with certainty. The tenors will be Silviani, Baucardé, and Calzolari: the latter twain are well known; the former has been singing most successfully at Milan and Florence. For the *ballet*—a department which has always been a great point of attraction at Her Majesty's Theatre—Madlle. Carolina Rosati and Madlle. Rosa, with others less known, but of whom rumour speaks highly—are already secured.

Royal Italian Opera, Lyceum.—In scarcely a month later than Italian opera has usually commenced, Mr. Gye has opened, having, in little more than no time, transmogrified the old English Opera-house into a miniature temple of the lyrical drama, and performed his first opera positively without the postponement to which we have been in years past accustomed. Great taste is displayed in the decoration and re-arrangement of the theatre: the gas burners around the boxes have been removed and the light is concentrated in a new and handsome chandelier depending from the centre of the roof: the number of private boxes is nearly 70, there being half a ground tier nearly level with the stage, and a similar division level with the gallery. The latter retains its modern Covent Garden name of "amphitheatre," and has some rows of stalls in front: the pit is all stalls,—at least, all the visi-

ble portion—and there is a centre avenue to admit to these. The grand tier exhibits, on a ground of delicate green, massive white mouldings and scrolls, with birds and animals in bold relief, there being a golden festoon beneath each projecting bird. The second tier, in the like ground colour, has flat medallions and panels, in white and gold, with groups of figures in *alto relievo*, alternating with the columns which spring from the floor of the theatre, and which are crowned in front of the third tier with a cornice of elegant proportions. The proscenium appears raised; and, in place of the double pillars and cornice, two lofty pilasters give width to the stage, which has had the footlights thrown back in subtracting space for the orchestra. This latter department has been necessarily diminished: there is the full compliment of wind instruments, but the number of strings has been reduced. In a theatre so comparatively small, this reduction is not felt, indeed, there is no make-shift appearance about the whole affair; everything is as complete and well-ordered as could be wished. Mr. Costa was heartily welcomed on making his appearance in the orchestra; after conducting for so many years at the vast and splendid houses in the "Market" and "Garden," he must have felt oddly on entering and finding the audience all close round him. The opera selected was *Il Trovatore*, which commenced some twenty minutes after the appointed time, doubtless to give her Majesty—who with Prince Albert and the Princess Royal honoured the performance with her presence—an opportunity of hearing as much of the opera as possible. After all this delay, the Royal party did not arrive till about the centre of the first act. The parts were filled as at Covent Garden last season, with the exception that Azucena was now impersonated by Madlle. Nantier Didiée. To succeed Viardot in a part which demands great histrionic powers was a trying position for an *artiste* who has not yet essayed a *role* of such importance, but Madlle Didiée displayed great ability and sang with so much earnestness of expression that her appearance in this character may be considered quite successful. Azucena we conceive to be the herione in *Il Trovatore*, though there is much to sing and act in the soprano part of Leonora. Madame Jenny Ney in this was excellent. Signor Tamberlik was in good voice; the "tower" scene was encored;—we mention this in connection with his name, since the "Miserere" was indifferently chanted by the invisible choir: his rendering of "Di quella pira," was very spirited, but was near being shorn of its effect by a most sudden and decidedly unexpected descent on the part of the drop scene between the verses which provoked laughter irresistible. Signor Graziani was encored as usual in "Il balen." Signor Tagliafico was Ferrando, a decidedly minor part, but well filled, and the still minor parts of Inez and Ruiz were sustained by Madame Tagliafico and Signor Soldi. At the conclusion of the opera, the National Anthem was sung, the first verse being sung by Madlle. Marai, the second by Herr Formes, and the third by Madame Jenny Ney. *Il Trovatore* was repeated on Thursday.

Theatrical.

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Adelphi.—The burlesque-pantomime of *Jack and the Bean Stalk* has at last been withdrawn. *Like and Unlike* continues successful.

Olympic.—*The Discreet Princess*, which has served for Christmas and Easter piece, bids fair to run through the London season. *Still Waters Run Deep* (with its pistol scene extracted from *Pauline*) attracts sufficiently to dispense with either production or revival.

At Sadler's Wells Miss Cushman has appeared in *Guy Mannering*. Mr. and Mrs. Charles Dillon make their first appearance on Monday next in *Belphegor*.

Marylebone.—Miss Fitzpatrick has been engaged for the *Love Chase* and other dramas.

National Standard.—*The Winter's Tale* has been produced here. Hermione, Miss Glynn; Leontes, Mr. H. Marston. Miss Rebecca Isaacs is announced to appear in opera.

A performance, dramatic and musical, amateur and professional, was given on Wednesday evening at the St. James's Theatre, for the benefit of "A Literary Friend" (Signor Maggioni), in whose support a numerous and brilliant audience assembled. *Othello* was the tragedy selected, and it was most creditably performed by the amateurs who had come forward in so good a cause. The part of Desdemona was taken by a professional lady, (Miss Grosvenor), and that of Emilia by Mrs. Leigh Murray. At the conclusion of the play the principal characters were called forward and heartily applauded. A concert followed, supported by Madame and M. Gassier, Mr. Swift, Miss Louisa Vining, Miss P. Horton, the Infant Pianist, Madlle. d'Herbil, Mr. Frank Mori, and Mr. Alfred Mellon; and, by way of *finale*, Miss P. Horton gave "Keziah Wilcox" and "The Prima Donna," from her Entertainment, "Popular Illustrations."

The play-going public will learn with regret the death of Mr. M. Barnett, which occurred at Montreal on the 18th ult., after a lingering illness of many months. As a delineator of French character he obtained a celebrity in which he was quite unrivalled, and it is not too much to say that he was the only English actor who ever achieved a solid success at the St. James's Theatre; *Monsieur Jacques*, in fact, became a town-talk, and Mr. Barnett, as the old musician, clad in all the trappings of poverty, was one of the most familiar figures in the mind of the Londoner. At several other establishments Mr. Barnett has been a leading actor, and he was a member of Mr. Macready's company at Drury Lane. Mr. Barnett was known not only as an esteemed member of the histrionic profession, but also as a dramatic author and writer for the press.

Mr. Leigh Murray is engaged for the Britannia Theatre, and will make his first appearance there on Monday week.

Theatres.

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PRICES, TIME OF COMMENCEMENT, &c.

Adelphi.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

Astley's.—Private Boxes, £2 2s. and £1 11s. 6d., Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

Drury Lane.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

Haymarket.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room

attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

Marylebone.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

Olympic.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

Princess's.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

Strand.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

Surrey.—Boxes, 2s. (half-price at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at 6, commence at half-past 6.

ANNOUNCEMENTS FOR THE WEEK.

This Day.—Herr Oberthur's matinée d'invitation, Hanover-square, 2½.
Crystal Palace Concert, 2½.
Mrs. Fanny Kemble's Readings, Hanover-square, 8.
Il Trovatore at the Royal Italian Opera, 8.
Mr. Adolphus Francis's Readings, Regent Gallery, 8, (*see advert*).

Monday.—Mr. Hullah's Last Orchestral Concert, St. Martin's-hall, 8.
Elijah at Royal Panopticon, 7½.
Miss E. Jacob's Concert, Sussex-hall, Leadenhall-street, 8.
Amateur Musical Society, Hanover-square, 8½.

Tuesday.—Royal Italian Opera, 8.

Wednesday.—New Philharmonic Society's Second Concert, Hanover-square, 8, (*see advert*).

Thursday.—Royal Italian Opera, 8.
City Musical Union Concert, Crosby-hall, 8.

Friday.—*Eli*, by the Sacred Harmonic Society, at Exeter-hall, 8, (*see advert*).

Saturday.—Royal Italian Opera, 8.
Crystal Palace Concert, 2½.
Mrs. Fanny Kemble's Readings, Hanover-square, 8.
Mr. Adolphus Francis's Readings, Regent-gallery, 8, (*see advert*).

CORRESPONDENCE.

SOPHIA AND ANNIE.

TO THE EDITOR OF THE MUSICAL GAZETTE.

Leeds, April 16, 1856.

Sir,—A letter appeared in your journal of last Saturday, signed "A Lover of Justice," (?) in condemnation of a paragraph written by me on an entertainment entitled "Sketches from Nature." It is very palpable that the letter was dictated by a personal spirit against myself, and not at all in defence of the two talented ladies whose names are used as a blind to insult "your Leeds correspondent."

In proof of this, I may ask, Why was not the paragraph complained of noticed by "A Lover of Justice" before two months had expired from the date of its insertion in the *Musical Gazette* The reason obviously is that which I have before stated. Indeed, it would seem as though the writer of the letter had been lying in wait for a long time, seeking an opportunity to catch me tripping; and unable to discover a fault or mistake in my correspondence, had been compelled to scrutinize the Leeds paragraphs even of February last, and to fall back upon the "injured Sisters," his defence of whom is as weak as his own mind.

Were any defence of the Sisters needed, why did not "A Lover of Justice" prove that the paragraph I had written was wrong in any single point? (which he has not done). Why should he labour throughout that letter to cast invectives personally on me? If I had erred in my judgment of the vocalisation of Sophia and Annie, why could he not have said so in the only way which any gentleman would have done, without accusing me, firstly, of misrepresenting public opinion; secondly, of studiously avoiding to mention the crowded audience drawn by the entertainment; and thirdly, of being ungallant and ungentlemanly?

I am also challenged to give an extract from the *Leeds Mercury* concerning these sisters. But to show the readers of the *Musical Gazette* that I do *not* altogether misrepresent public opinion, I will refer to the local newspaper for support. Speaking of the first appearances in this town of Sophia and Annie, the *Leeds Mercury* says:—"It is really astonishing what these young ladies accomplish in the way of singing, for their voices, naturally, are not above mediocrity."

As to the attendance, how, in the name of common sense, could I possibly speak of a crowded audience which was the result of an entertainment, given on the 16th of February, in a paragraph written three or four days prior to that date! From my own personal knowledge, I can state that, during three weeks' performances, the attendance at the Sisters' Entertainment in Leeds was so meagre that scarcely sufficient money was taken to pay expenses.

The idea of "A Lover of Justice" presuming to cavil at the phrase "supposed sisters," is so absurd as to require no comment. I may, however, just remark that the appearance of Sophia and Annie is so dissimilar that it excites a little doubt, generally, as to their sisterhood.

If, Mr. Editor, your correspondents are to be laid open to accusations of ungallant and ungentlemanly behaviour because they *speak the truth*, why there must be an end to all honest and just criticism; and part of the title which you have appropriately given to your publication must necessarily be omitted, viz. "An *Independent* Journal of Musical Events." I repeat, without fear of contradiction from any individual possessing common sense, that both Sophia and Annie labour under the misfortune of not possessing voices with the slightest pretensions to good quality. One instance to prove this will suffice. In the song "Old Towler" (given by Annie in the character of a huntress) an upper F or F sharp is required to be held through a whole bar; but so poor is Annie's voice, that the note is barely touched, when it immediately sinks a whole tone, and E is held out against F in the accompaniment. This same defect is observed in every song requiring a high note. Then let anyone who has heard Sophia's "Margery Muggles," or "The Ploughboy," say if any *music* attends *her* voice. It is, indeed, the inferiority of the vocal organ which renders her imitation of the above characters so perfect.

Much more might be written in justification of the paragraph sent by me, but it is unnecessary, and perhaps injurious to the Sisters.

I have written thus lengthily, Sir, not merely to defend myself but to guard your correspondents in other towns from similar malignant attacks.—I am, Sir, obediently,

"Your Leeds Correspondent."

TO THE EDITOR OF THE MUSICAL GAZETTE.

Sir,—As a subscriber to your excellent journal, whose advent I hailed with much satisfaction, and a great admirer of the really clever performances of the "Sisters" Sophia and Annie, I have read with surprise a letter in your last Number which professes to be very censorious upon a Leeds contributor, who has spoken of the "cracked" voices of these ladies in their vocal performances.

I fancy, Sir, "A Lover of Justice" must have only a passing flirtation with the "blind" lady, seeing the "cracked" voice upon which he founds his insane attack on your correspondent was really referred to in the paragraph which has disturbed his bile as a *complimentary* evidence of the imitative skill of these ladies.

Vocal execution is certainly not the *forte* of these highly accomplished ladies, either estimated from their voices or their singing, which they merely employ to diversify their admirable histrionic sketches; and anyone who should declare that Macready could not sing like Lablache, or Mr. Charles Kean warble like Mario, would say as little to discredit either gentleman as the verdict of your correspondent—which I am fully prepared to corroborate—does to disparage Sophia and Annie, whose really admirable talents lie in the life-like delineation of character.

As with many other effusions, there is more in this, I take it, Sir, than meets the eye; and I have only one piece of advice to give a *soi-disant* "Lover of Justice," which is, that when he next occupies a portion of your space, it should be to tell "the truth, the whole truth, and nothing but the truth."—I am, Sir, your obedient servant, Musicus.

Leeds, April 17th, 1856.

[Although our columns are open to any statements or corrections that may appear necessary, we do not invite such lengthy communications on matters of by no means universal interest. We have inserted the letters which appear this week very nearly as they arrived, since it seemed necessary to remove the rather harsh impression which "A Lover of Justice" had formed of our Leeds correspondent, who has written, on the whole, in terms laudatory of the "sisters," though he does not seem to think that their talent in assumption of character is equalled by their beauty of voice. We trust that both parties are now satisfied.—Ed.]

TO THE EDITOR OF THE MUSICAL GAZETTE.

Sir,—Would you kindly enquire, through the medium of your *Gazette*, who is the publisher of the two following songs; perhaps some correspondent may inform you:—"Lieder Kreiss," or Chaplet of Songs, by Mendelsohn (sung by Clara Novello). "The Boys of Kilkenny;" Irish Song.—I am, Sir, yours &c.,

A Birmingham Subscriber.

Provincial.

Belfast.—On Wednesday, April 9th, a performance of Haydn's oratorio, the *Creation*, was given by the Classical Harmonist Society, under the *baton* of their new conductor, Mr. G. B. Allen, M.B., Oxon. This was the first time any society has produced an oratorio in Belfast, and it reflected the greatest credit on the society's conductor, that, in three months after his appointment, he has been enabled by his indomitable perseverance, aided by his consummate ability as a vocal teacher, to bring the chorus to such perfection as they exhibited on this occasion. The soloists were Mrs. Sunderland, Mr. Benson, of London; Mr. Rogers and Mr. Wood, of Armagh, assisted by Miss Webb of Belfast; the chorus consisted of ninety voices, and the orchestra of about thirty performers. Mr. Turle, organist of Armagh Cathedral, accompanied on the society's powerful organ, erected about a year ago by Mr. Robson of London. Mrs. Sunderland, who made her first appearance in Belfast, was most enthusiastically received by the largest and most fashionable audience ever seen in the society's music hall, she was in admirable voice, and rendered the solos, "With verdure clad" and "On mighty pens," in most exquisite style. Mr. Benson, who is an old favourite in Belfast, in the execution of his part, astonished and delighted the audience. His solo, "Now vanish before the holy beams," created quite a sensation, showing that his voice had gained greatly in strength; in sweetness it could not have been improved. The solo, "In native worth," was truly the gem of the evening, the audience scarcely waiting for its finish ere they burst into a most enthusiastic *encore*, when Mr. Benson repeated it in even finer style. Messrs. Rogers and Wood of Armagh, who divided the bass part between them, ably performed their task. The choruses were executed with almost mechanical precision. The duett and chorus, "By thee with bliss," was, perhaps, the best concerted piece of the evening. "The heavens are telling" was thundered out with great power, and the concluding chorus, "Praise the Lord ye voices all," was grand, massive, and brilliant, the oratorio, indeed, was performed in a style leaving little to be desired. Several members of the Belfast Anacreontic Society lent their valuable assistance to the orchestra, thus evincing the true feeling of musical brotherhood. The society has the sublime oratorio of the *Messiah* in preparation for next season, when we hope to hear of its production as successfully as the work it has just accomplished.

Brentford.—The Harmonic Society gave a very pleasing amateur concert at the Town-hall on the 27th ult. It was Haydn's *Creation*, and went very smoothly. Between the parts a testimonial was presented to Mr. Williams for his kind exertions in teaching this class, of which he has been conductor for three years, devoting one night in every week to this purpose, and coming from London to do so. He also has found music for them, and often brought them assistance, all free of charge to the society. These matters were very pertinently remarked upon by Mr. Smith, the president of the society, who concluded by presenting a purse containing 21*l.* to Mr. Williams.

Bradford.—The Musical Festival, to be held in St. George's-hall, is fixed for August 26th, 27th, 28th, and 29th. We understand that Mr. Jackson, of this town, is engaged on a composition to be performed on one of the festival days.

Calne.—Mrs. Savory gave a concert in the Town Hall "on Wednesday evening, March 26th, 1356."* The vocalists were Mrs. Savory, and Mr. and Mrs. Paget. Mr. Clarke, of Devizes, presiding at the pianoforte. At the close of the concert the Mayor rose, and addressing the artistes, expressed on behalf of the company and himself and family the great gratification they had derived from the evening's entertainment, and hoped they should often have an opportunity of enjoying a similar musical treat.

Charlesworth.—A concert was recently given for the benefit of the Church School. The vocalists were Miss Ingham, Mr. Nield, and Mr. Cowper, leader.—Mr. Williamson, conductor of the Stockport Choral Society; violincello, Mr. Avison. Miss Ingham gave a good version of "Pious orgies," from Handel's *Judas Maccabeus*, and "Angels ever bright and fair." Mr. Nield, (who conducted) was rather noisy with his *bâton*, and Miss Ingham was occasionally a trifle faulty in her intonation. Mr. Avison promises well.

Coventry.—The inaugural concert of the Corn Exchange was under the management of Mr. Coleman, of the Theatre Royal, Mr. Mabbatt having also to do with the arrangements. Madame Rudersdorff, the Misses Brougham, and Mr. Sims Reeves appeared.

Dublin.—The members of the University Choral Society were gratified on the 11th inst. by the production of the oratorio of *Eli*. The name of Costa had been previously known as an accomplished conductor, and the composer of operatic subjects, some of which are familiar and attractive, and marked by much lyrical character; but that the graver and more severe style of sacred music was kindred to his taste and feelings admitted of more question or, at least, such an impression very generally prevailed, but the result of actual experience showed that the impres-

* 500 years ago, according to the programme; we presume, however, that it was this present year, 1856.

sion that existed was not warranted. There is not to be found in the choruses of *Eli* the general grandeur—the massiveness—the vast resources, and the wonderful building up of harmonies that distinguish the great masters of the German school, but there is a graceful pleasing, and a largeness of style in the union of the voices, and an expression and purity in the recitatives evidencing the sensibility and feeling of the writer, aided as these qualities are by sound science and a happy mode of giving utterance to the ideas that are present to his mind. The performance of the oratoria was such as to reflect credit upon all concerned. The band was excellent and most efficient, there being only one or two instances in which a critical ear could find fault, and the choruses were full, powerful, and animated, imparting their due emphasis and expression to the music. Madame Amadei took the contralto part, and her charming, clear, and full tones, and truth of interpretation, won deserved admiration. She was encored in the Evening Prayer, and heard throughout with sincere pleasure. Mrs. Harper was the soprano, and sang with considerable ability. Mr. Geary, as the tenor, executed the fine war song with vigour and character, and Mr. Joseph Robinson's voice came out admirably in the music assigned to *Eli*. Mr. William Robinson was the other principal vocalist. The quartett by the first four artists named, "We bless you in the name of the Lord," was executed with a refinement and earnest devotional pathos that made the audience depart from the usual wonted observance, and wish for an encore. Dr. Stewart was the conductor, and an able and zealous one he has always proved. The great room was crowded to excess by a most distinguished and fashionable assemblage, and his Excellency the Lord-Lieutenant with his suite honoured the concert with his presence.

DEVIZES.—Mr. C. Clarke of this town, gave a concert at the Town Hall, on the 27th ult., under good patronage. Mrs. Savory, Mr. and Mrs. Paget, and Mr. Mudge (of Windsor) were engaged, and Mr. B. Wells contributed three flute solos. The programme was indifferent, and consisted, for the most part, of hackneyed songs and duets, while Mr. Clarke chose for his only pianoforte solo Hunter's "Ah come rapida."

FAREHAM.—The Sacred Harmonic Society concluded its fifth season on the 15th April. The hall of the institution was completely filled. The selections were from Handel, Haydn, Mozart, Rossini's *Stabat Mater*, and there was an anthem by Mr. Patten. Principal singers—Mrs. Conduit, Messrs. W. and P. Cross, and A. Conduit, accompanied by a small, but good band, led by Mr. Basquit; Conductor, Mr. Patten. Great praise is due to Mr. Patten for his exertions in having brought the chorus to its present condition. Mrs. Conduit, who has been suffering from severe indisposition, charmed all ears with her sweet and rich voice. Much is due to the gentlemen of the Winchester choir, indeed, it would be invidious to mention names where all did their best.

HALIFAX.—The 200th performance of the Halifax Choral Society was given at the Odd Fellows'-hall on Tuesday week. It was celebrated by a dinner, partaken of by the subscribers and associate members. On the removal of the cloth, several speeches were made on the origin and present success of the society, and duets, glees, choruses, &c. were introduced. The principal singers were Mrs. Marshall, Miss Tankard, Miss Bancroft, Messrs. Priestley, Sladen, Carter, Hoyle, Lawton, and Sugden. Mr. Frobisher and Mr. Whitaker were the accompanyists. In the course of a speech delivered by Mr. J. Walker, he said there was no other musical society in England, he believed, which could appeal to such glorious facts as the Halifax Choral Society. It was remarked that Haydn's *Seasons* was first performed in England by the Halifax Choral Society, and he might supplement this by saying that Richard Hardcastle, of Lightcliffe, interpreted the song "With joy the impatient husbandman," on every occasion when Haydn's *Seasons* was performed in the town of Halifax or the parish. Beethoven's *Mount of Olives* was also first introduced to an English audience by the Halifax Choral Society. Mendelssohn's *St. Paul* was also introduced, for the first time to the provinces, by the Halifax Choral Society, and in consequence of that fact, Mendelssohn dedicated his next composition—the 114th Psalm—to the Halifax Choral Society.

HUDDERSFIELD.—Among a group of pictures in the studio of Mr. S. Howell we recognised a splendid likeness of Mrs. Sunderland, our Yorkshire Queen of Song, executed by the eminent artist as a pastil, the size of a full life bust. Mr. Howell has been extremely happy in producing a correct and forcible likeness of Mrs. Sunderland, and has thus surpassed several former artists who have attempted in vain to produce a likeness. The picture, which is finely executed and highly finished, is, we believe, to be on view at Mr. Hardy's during the ensuing week.

LEEDS.—The People's Concert last Saturday consisted of Sophia and Annie's "Sketches from Nature." The Music-hall was well filled, and the audience testified their pleasure and amusement by hearty applause.

Madame Jenny Goldschmidt.—The approaching concert to be given in this town on the 28th inst. is the all-absorbing topic. The *Leeds Mercury* of the 10th inst. has the following:—"To show the extraordinary popularity of Madame Goldschmidt, and the desire to obtain seats for the forthcoming concert, we may state that so early as Saturday morning last, within a few hours of the appearance of the advertisement, there were no less than two hundred applications for guinea tickets made at Messrs. Hopkinson's, in Commercial-street."

MANCHESTER.—Mr. and Mrs. Keeley, commenced on Monday an engagement for six nights at the Theatre Royal.

SHEFFIELD.—Herr Otto and Madame Goldschmidt, Herr Ernst, Mr. Weiss, and Signor Viatti, lately appeared at a concert at the Music-hall, which was densely crowded. The arrangements were entrusted to Messrs. Evans and Co.

THAME.—A concert on behalf of Mr. Jacques, a highly respected member of the musical profession, came off on Monday last, under the immediate patronage of the Right Hon. the Baroness Wenman. The assembly-room was crowded with an audience which included many of the élite of the neighbourhood. In the instrumental department Miss M. Barrow, late a pupil at Queen's College, appeared as pianoforte soloist, and played Brinley Richards's "Partant pour la Syrie," and "Das Alpen Horn." The latter was encored, and Richards's variations on "The Irish Emigrant."

Foreign.

PARIS.—Madame Sievers gave a concert at Herz's Rooms on the 8th inst.

On the 10th M. Reichel had a very successful *matinée* at Pleyel's.

At the Italiens the tragedy, entitled *Medea*, written by Legouvé for Madlle. Rachel, but not performed by that great actress, has been produced for Signora Ristori, who has achieved an enormous success. The tragedy is translated into Italian.

Mario left last week for Italy; *on dit*, to superintend the erection of a villa near Florence.

Madame Bockholtz-Falconi has sung lately at several concerts.

M. Alary's concert was to take place at Herz's-rooms on the 1st inst., and MM. Mario, Gardoni, Graziani, and Bottesini were to appear.

It is stated that Madame Cinti-Damoreau is about to resign her professorship at the Conservatoire de Musique.

VERONA.—Verdi's *Vêpres Siciliennes* has been given here with great success, under the title of *Giovanna di Gusman*.

Emil Devrient, who appeared for two successive seasons, a few years ago, with the German company, at the St. James's Theatre, is about to retire finally from the stage, which he has, first as singer and then as actor, adorned for six-and-thirty years. He made his first public appearance twenty-five years ago at Dresden, in Schiller's play of *Don Carlos*, in the character of Marquis Posa, and he proposes to take his leave of the public in the same part. He has been acting lately at Bremen, where he drew most crowded houses, and was received with long and repeated rounds of applause by his audience. The Dresden dramatic critics speak with enthusiasm of a late representation of Goethe's *Iphigenia auf Tauris*, in which Emil Devrient, as Orestes, they say, surpassed himself, and represent Frau Bayer-Bruck's Iphigenia to have been a wonderful piece of acting.

Meyerbeer, Hiller, Liszt, Lachner, and Lindpaintner have been chosen members of the committee to direct the Mozart Foundation, which is under the protection of the Duke of Saxe Coburg Gotha. Dramatic representations in aid of the Institution, have already been given in the royal theatres of Gotha, Darmstadt, and Weimar, and similar aid is promised from fifteen other towns in Germany.

OUR SCRAP BOOK.

—o—

John Marbeck was organist of the Chapel of St. George at Windsor, and a person to whom church music is under greater obligation than the world, in general, has been inclined to allow. It is a common, but mistaken opinion, that Tallis was the first composer of the cathedral service of the Church of England; Marbeck certainly preceded him in this labour; and the original musical notes to the preces, the suffrages, and responses, were undoubtedly of his composition. His *Te Deum* is inserted in the first volume of Smith's "Musica Antiqua," published about 1812. The history of Marbeck, which has entitled him to a place in the Martyrology of the zealous and laborious John Fox, is as follows:—"About the year 1544, a number of persons living at Windsor, who favoured the Reformation, had formed themselves into a society. Among them were Anthony Person, a priest; Robert Testwood, a singing man in the choir of Windsor; John Marbeck, and Henry Filmer. On intimation being given that these persons held frequent and improper meetings, the Bishop of Winchester procured a commission from the king to search the suspected houses; and the above-mentioned four persons were apprehended, and their books and papers seized. Among other things there were found some papers of notes on the Bible, and an English Concordance, in the hand-writing of Marbeck. Upon his examination before the commissioners of the statute of the Six Articles, he gave the following account of himself:—'He said, respecting the notes, that as he was in the habit of reading much, in order to understand the Scriptures, it was his practice, whenever he met with any explanation of an abstruse or difficult passage, to extract it into his note-book, and there place it under the name of the author. As to the Concordance, he told them, that being a poor man, and not able to buy a copy of the English Bible, then lately published by Matthew, he had set about transcribing one, and had proceeded as far as the book of Joshua, when an acquaintance, of the name of Turner, knowing his industry, suggested to him also the plan of writing a Concordance; and for this purpose supplied him with a Latin Concordance and an English Bible. He said, in conclusion, that by the assistance of these, as his papers would show, he had been able to proceed in his work as far as the letter L.' This story seemed altogether so strange, that the commissioners scarcely knew how to credit it. Marbeck, however, desired that they would so far indulge him as to take any words under the letter M, and give him his Concordance and Bible, and he would endeavour to convince them of its truth. In a single day he had filled three sheets of paper with the continuation of his work, and had got so far as the words given him would allow. His ingenuity and industry were much applauded even by his enemies, and Dr. Oking, one of the commissioners who examined him, said that he *seemed to have been much better employed than some of his accusers.* Neither his ingenuity nor his industry, however, could prevent his being brought to trial for heresy along with his associates. Person and Filmer were indicted for irreverent expressions concerning the mass; and the charge brought against Marbeck was for copying, with his own hand, an epistle of Calvin against it. They were all found guilty and condemned to be burnt; and the sentence was executed on all, except Marbeck, the day after the trial. Three of the witnesses on this trial were, however, afterwards accused and convicted of perjury. Marbeck, being a man of mild and harmless disposition, was afterwards given up to the Bishop of Winchester, who, from his persecutor, became his patron. The Catholics held out to him many temptations, but he steadily refused to betray any of the persons with whom his party had been concerned; and at last, through the intercession of Sir Humphrey Foster, one of the commissioners, he obtained the king's free pardon. Having thus escaped martyrdom, he applied himself to the study of his profession; and not having been required to make any public recantation of his opinions, he indulged them in secret till the death of Henry the Eighth, when he found himself at liberty to make an open profession of his faith; and accordingly he finished, and in 1500 published, his Concordance. He wrote also, amongst other things, 'The Lives of Holy Saints, Prophets, Patriarchs, and others,' published in 1574; 'A Book of Notes and Common Places, with their Expositions, collected and gathered together out of the Workes of divers singular Writers,' in 1581; and 'The Ripping up of the Pope's Fardels.' The musical service composed by Marbeck was formed on the model of the Romish ritual, and first published in quarto, in the year 1550, with this title, 'A Boke of Common Praier, noted.' The Lord's prayer, the creed, and such other parts as were most proper to be read, are written so as to be sung in a certain key or pitch, in a kind of recitative. To the other parts are given melodies of a grave and solemn construction, and nearly as restrained as those of the old *Gregorian Chant.* These have each an harmonical relation with the whole, the dominant of each being in unison with the key-note in which the whole is to be sung."

The Duration of Notes.—The signs or characters by which modern musicians represent the quantity of the time of a note, are the following:—Semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver. The invention of these different characters has been awarded to Franco, of the cathedral of Liège, in the year 1066. To him is also ascribed the honour of being the first modern author who wrote on rhythm. Marchetto, in his *Pomarium de Musica Mesurâ,* quotes Franco as the inventor of the first musical characters used by our early moderns; and Gafo-rius, in his *Pratica Musicæ,* cites him as the author of the time table; Franco himself, however, in his *Ars Cantus Mensurabilis,* in the Bodleian library at Oxford, speaks of compound notes, rests, and pauses, but admits that several authors before him had treated on measured music; we, therefore, cannot attribute to him the invention of the time table, nor can we, with any degree of certainty, trace its origin; we may, however, give credit to Franco for having first introduced the breve and semibreve. The minim was invented by Philoppus de Vioriaco: the crotchet, quaver, &c., are of recent invention. Dr. Busby, without giving his authority, makes John de Muris the inventor of all the notes since the days of Guido.

The Human Voice.—There are seven distinguishing characters of voice in men and women. In men they are termed bass, baritone, tenor robuste, or full tenor, and tenor leggiardro, or counter-tenor. Those of women are called contralto, mezzo-soprano, and soprano. The compass will be found to vary according to the length of the vocal chords and windpipe—the longest possessing the power of producing the greatest number of notes. Thus, one voice may comprise a range of twelve notes, and another of sixteen, yet both may be of the same character.

Dr. Johnson.—The Doctor's ear in respect of the power of appreciating musical sounds was remarkably defective; nevertheless, he possessed a sense of propriety in harmonic compositions that gave him an unconquerable distaste for all unmeaning flourish and rapidity of execution. Being one night at a concert where an elaborate and florid concerto on the violin was performed, after it was over, he asked a gentleman who sat near him what it meant? The question somewhat puzzled the amateur, who could only say that it was very *difficult.* "Difficult!" answered the learned auditor, "I wish to God it had been impossible."

Musical Reeds.—We know that much difference of opinion has existed, as to the quality and durability of musical reeds: each country laying claim to the possession of the one nearest approaching perfection. We, ourselves, cannot but think that the German Reed far surpasses any other. Its excellence may be tested by a visit to the Gallery of Illustration, and, if we may judge by public opinion, it will last longer than any reed we have hitherto read of.

The sums paid to the "prime donne" in Vienna are so enormous, that it has been calculated that with the same expenditure a hundred square miles of marsh land might be turned into fruitful corn-fields. As a contrast to this, we may mention an advertisement in a Salzburg newspaper for a maidservant; she is to live in the country, receive twenty-four florins (about two pounds sterling) a year, with board and lodging, be a good singer, be capable of taking her part in Keller's and Buhler's masses, and understand the ringing of the church bells.

Tamberlik has been giving concerts at Moscow.

UNITY INSURANCE ASSOCIATIONS FOR FIRE AND LIFE.

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PROGRESS OF THE UNITY ASSOCIATIONS.

The new business which is weekly flowing in exhibits an increase over all that has yet been done, thereby showing how the principles of the Associations are appreciated by the public.

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The new business during the last Five Months consists of 5,172 Policies, insuring £3,527,574; giving an average of 1,034 Policies, insuring £705,514 monthly, and an average of 12,408 Policies insuring £8,466,168 annually.

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These are the principles, brought prominently and continually before the Public, which enabled the Unity Fire, at the end of 1854, after two years' existence only, to surpass 22 other London offices, and made its new business for 1854 a Million and a Half more than that of the "SUN," and upwards of Four Millions and a Half above that of any other Metropolitan Fire Company.

PROGRESS OF THE UNITY GENERAL.

The Life business now being effected by the Unity General is probably without precedent. During the last four weeks of February, no less than 151 proposals on lives came before the Board, for the most part free from loan business.

NEW LIFE BUSINESS.

The Life business effected by the Unity General during the past fourteen months, consists of 1,465 policies assuring £442,527, and giving a new premium income of £14,184 4s. 9d.

This great success may be attributed to the peculiar principles of the Association, and to the great advantages derived from gathering the influences already attained, and bringing them to bear in other channels.

COMPARATIVE TABLE SHOWING THE INCREASE OF LIFE BUSINESS IN THE UNITY GENERAL.

Period.	No. of Policies issued	Amount Assured.	Producing in Annual Premiums.
1st Year.....	325	£95,783	£3,092 15 9
2nd Year ...	567	196,863	6,381 1 7
3rd Year ...	623	266,460	8,648 15 2
4th Year ...	573	193,370	6,160 13 7
5th Year ...	1,247	388,333	12,517 5 2
Totals.....	3,335	1,140,809	36,800 11 3

This very large and increasing business proves the popularity of the principles of the Unity General—full information on which will be found in the Prospectus of the Association—and shows how extraordinarily the accession of power acts on the extension of business.

UNITY GENERAL BONUS IN 1857.

The first Bonus of the Unity General will be declared in the year 1857, therefore all intending Assurers desirous of participating are urged to make their proposals with as little delay as possible. The prospects of a large division are very good, arising not only from the great extent of business already effected, but also from the results that may be reasonably expected from the future.

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IV. Policies absolutely indisputable, by which all doubt and litigation are avoided.

V. Premiums may be paid quarterly, half-yearly, or annually.

VI. Policies need never be forfeited after payment of five years' premiums.

VII. Loans advanced to Assurers on personal or other security.

VIII. Loans granted for enabling Assurers to purchase house or other property; thus enabling them to become proprietors instead of tenants of their houses.

Applications for forms of Proposal, Prospectuses, Agencies, and all other information are requested to be made either personally or by letter to any of the Local Managers or Agents throughout the country, or to THOMAS H. BAYLIS, Managing Director.

Miscellaneous.

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TO METROPOLITAN AND PROVINCIAL MANAGERS.

"Love and Loyalty."—Mr. W. J. Robson's successful play of "Love and Loyalty" can now be acted, under arrangements, both in town and country:—Apply to Mr. W. H. Lacy, Wellington-street, Strand.

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instructed and completed for the Theatrical Profession, by Mr. EDWARD STIRLING, of the Theatre Royal, Drury Lane, and for twenty years Manager, Author, and Actor of the Theatres Royal, Drury Lane, Covent Garden, Lyceum, Strand, Adelphi, Olympic, and Surrey Theatres. Letters addressed to Mr. Stirling, 13, Tavistock-place, Tavistock-square, will be promptly attended to.

Exhibitions, &c.

CRYSTAL PALACE, SYDENHAM.

—The PALACE and PARK are OPEN to the public on Mondays at 9, a.m.; and on Tuesdays, Wednesdays, Thursdays, and Fridays at 10, a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 7 p.m.

Tickets of admission, including conveyance by railway, may be obtained at the London-bridge Terminus, and at the several Agents in London.

Trains run from London-bridge to the Crystal Palace Station at 8.0 a.m., 9.0 a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, and 5.50 p.m., returning from the Crystal Palace at short intervals throughout the day up to 7.40 p.m.

THE WIND BAND of the Company,

consisting of 42 players, performs daily, except Saturday, on which day there is a Concert of Vocal and Instrumental Music, with a full Orchestra, at which selections from classical composers are given.

Director of the Band—Mr. Augustus Manns.

MADAME TUSSAUD'S AND SON'S

EXHIBITION.—New Additions.—King of Sardinia, Alexander II., General Canrobert, the King of Denmark, his Royal Highness the Duke of Cambridge, the Emperor and Empress of the French, the Emperor and Empress of Austria, Marshal St. Arnaud, Lord Raglan, Omar Pasha, the Sultan of Turkey, the Emperor and Empress of Russia, Prince Menschikoff. The Napoleon Golden Chamber completed; various relics added, &c.—"This is one of the best sights in the metropolis."—The Times.—Open from eleven till ten at night.—Madame Tussaud and Son's Exhibition, Bazaar, Baker-street.—Admission, 1s.; Napoleon rooms, 6d. extra.

A GRAND BAZAAR will be held

early in May next, under the patronage of Her Majesty the QUEEN, the other Members of the Royal Family, and many noble and distinguished personages, whose names will be shortly published, in aid of the Special Fund of the ROYAL ASYLUM OF ST. ANN'S SOCIETY, Streatham and Aldersgate, which, by voluntary contributions, affords a home, clothing, maintenance, and education to children of once prosperous parents, orphans or not, of any nation.

The Committee very urgently invite the kind co-operation of all who may be able, by this means, to further the objects of this most important and interesting Charity. Contributions of works of art, fancy articles, useful and ornamental needlework, English and foreign bijouterie, &c., will be gratefully received.

Donations or contributions of goods sold entitle to votes.

EDWARD FREDERICK LEEKS, Secretary.
Office, 2, Charlotte-row, Mansion-house.

BAZAAR.—Under the Patronage of

Her Most Gracious Majesty the Queen and His Royal Highness the Prince Albert.—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that, in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 130 additional patients, and the opening of the Sanatorium at Bournemouth, a GRAND BAZAAR will be held on its behalf in June next, and, by the kindness of the Committee of the Toxopholite Society, in their beautiful grounds in the Regent's-park.

The friends and patrons of this valuable Institution are, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c., donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published.

PHILIP ROSE, Hon. Secretary,
OSBORN P. CROSS, Secretary.
Brompton, Feb. 18.

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